

# THE IMPERMANENT RESIDENCE of painting

(Inspired by the title of one of Eva Činčalová's paintings)

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Eva Činčalová is part of the generation of distinctive artists which for now is connected with the last return of painting to the Slovak domestic scene approximately ten years ago. She appears among the “first batch” of graduates of the 4th Studio of the Academy of Fine Art and Design in Bratislava, one of the crucial initiators of this renaissance in painting in which she worked during the prominent years from 2003 to 2009. Moreover, if we consider painting with acrylic on large canvases and adapting the look of photographic or other digital templates as typical marks of the new art of painting, they were definitely among the features that characterized Eva's first paintings.

After graduating from school, she continued in the work of her studies, only on a wider scale; she was more daring in her attempt to establish what a painting in its traditional limitations of frame and canvas could do. She learned that she was able to pass from genre to genre, to jump from abstraction to depiction, from the light outlining of mood – to precise “miniature painting.” As if she needed to air out all of the nooks and crannies of painting and test them through the use of various techniques, technologies, expressions, and even in visibly different styles. When she recently left painting in acrylic in favor of oil painting it seemed that she was moving closer to its traditional positions. The slower pace and special techniques of oil painting more clearly revealed Eva's need to tell these or other stories that she sought out in accidental shots taken either during her trips around the world or borrowed from the media abundance surrounding us. But in the result, i.e., the painting, the origin of the subject is non-essential and negligible, because it has been used, perhaps even misused, as an entre for the painting of a story. It serves as an inspiration or as material for the ideal composition, for making a point or as a space for offered painting possibilities.

And it is here, in the acknowledged “loans” that the path of her most recent painting study journey can be searched for. This time she has delved into archives and architectural designs and physically materializes them in a mock-up on the canvass. They are no longer simply an anticipated inspiration, but part of a new object – a collage or combined painting (if we want to be exact in art-historical terminology). In this case again, no art-historical definition is reliable because the essence of this new dialogue is somewhere else. But let’s do things in order: Eva Činčalová recently came across a treasure: a destroyed archive of project designs which documented the almost one hundred year architectural story of an old Bratislava factory. Fragile tracing paper faded by age and dust, these days considered to be “technical drawing poetry” by the cognoscenti became the reason for the visually radical swing in her work. The fact that she pretends that she does not understand it, that she has an inkling, but not the reverent respect of an archive-keeper to it, is important in her approach. She acts like a foreigner, who only observes the lips or body language of the native.

She cannot see the original, technically exact descriptiveness of the project designs; she “only” perceives them as an inspirational drawing, on which she presses new faces by painting and naming them. And thus the coldly precise project design of a factory basement or a construction screw becomes a constellation of stars, a wheel of fortune, a cosmic satellite. The painting does not play the main role in these interventions, it serves as more of a dialogue with a mysterious stranger. In one place it speaks only as an unfinished background, in another place as a slight gesture and in another as a distinctive, sometimes expressive, area and elsewhere as a place of more stable colors. Eva guides and directs the eyes and minds of the viewers through the painting and thus brings them to a new seeing. At first glance, it may seem that she deprives “her painting” of its original emotional expression and sensory qualities. However, the more attentive viewer will notice the exact opposite. As an artist who has already gone beyond the primary satiation by painting, she has taken the next step. In her reduction and moderation she searches for new possibilities, this confrontation with the real yet paper world is a game that she plays for herself - with color, expression and gesture only.